

THE MUSICAL RIDDLE

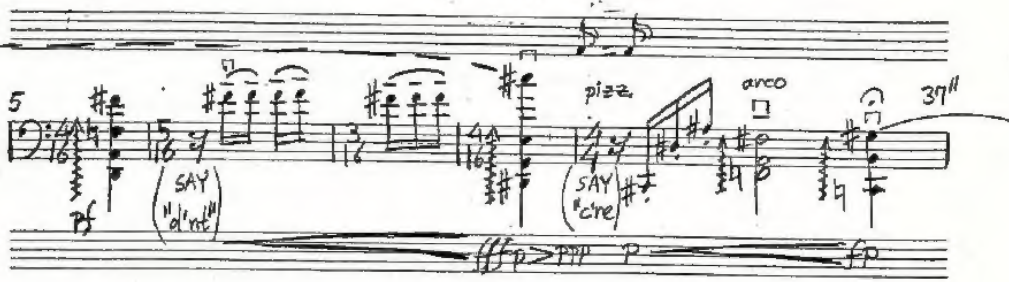
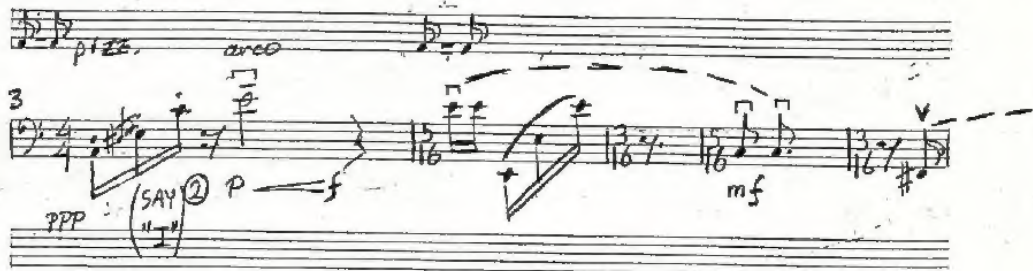
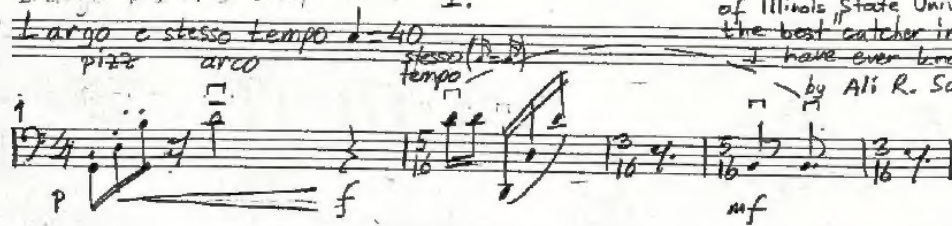
for solo Cello

Largo e stessto tempo I.

Total Duration ~ 7 min.

Dedicated to
Dr. Arthur Corra
of Illinois State University,
the best catcher in the rye
I have ever known.

by Ali R. Saraf



- ① All the SAY marks in this work are ad lib. The performer is welcome if he or she does not want to express her self.
- ② say "I" as if you made a mistake and it is kind of a 'gasp' that you utter at that moment.

②

Largo $\text{♩} = 40$

10 $\text{♩} = \text{♩}$

48 *Allegro* $\text{♩} = 120$

48 $\text{♩} = \text{♩}$

(SAY "H")

ffp *mf*

12

14

15

56"

Largo $\text{♩} = 40$

18 $\text{♩} = \text{♩}$

56"

(SAY "d'nt")

ffp

Allegro $\text{♩} = 120$ Largo $\text{♩} = 40$

20 22

mf *pf*

Allegro $\text{♩} = 120$

12 17

(SAY "c're!") (SAY SOMETHING that you choose and add something you do not care about this) *mf*

Andante sostenuto $\text{♩} = 60$

25 17

SAY ("I d'nt care!") *f*

28 3

mf tenuto simile a Pablo Casals

④

30

1'37"

f p = p

Vivace $\text{♩} = 75$

32

spiccato

34

accel.

36

saltato

38

spiccato *saltato*

40

a tempo

f

42

animando e crescendo

44

saltato

6

46 47"

ff *furioso*

rubato $\text{♩} = 63$

48

f *Grand-Detache*

51

54

58

ad lib

subito p e calmato

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on two staves. The top staff uses a soprano clef and contains two measures of music: the first measure has a half note G4, and the second measure has a half note A4. The bottom staff uses an alto clef and contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4 beamed together; the second measure has a quarter note G4, a quarter note A4, and a quarter note B4 beamed together. The key signature is one sharp (F#), and the time signature is 3/4.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures: a half note G4, a half note A4, a half note B4, and a half note C5. The bottom staff is in treble clef and contains four measures of eighth notes: G4, A4, B4, and C5. The word 'rit.' is written below the bottom staff, indicating a ritardando. The score is written in ink on aged paper.

- ③ The accompaniment is supposed to be sung by the performer in a mumbling way. It has to be sung for the performer's own self. The performer is welcome if he or she wishes to take the challenge and play it.

36

64

a piacere

65

66

2126

Largo 52

2132 Allegro 120

67

pf

in tempo misurato

ffffp > pp mf

9

2'35" *Largo* ♩ = 52 2'40"

69

pf (SAY "I")

Allegro ♩ = 120 2'42"

71

mf

fff *pp*

Largo ♩ = 52 *Allegro* ♩ = 120

74

pf (SAY "d'nt") *fff* (SAY SOMETHING you want to add)

Largo ♩ = 52 *precipitando*

76

f

in tempo misurato

78

(SAY "I d'nt care!!")

3'15"

80 ④

June 1991

- ④ The bar sequences are indicated according to the implied duration of bars. For example, bar number 2 is composed of $\frac{5}{16} + \frac{3}{16} + \frac{5}{16} + \frac{3}{16} = 4$. The performer is supposed to beat according to meter indications while feeling the duration equality between the bars 1, 2 and 3...

II.

①

Adagio, $\text{♩} = 66$

pizz. *arco* *pizz.*

P *lento* *mf* *misterioso lento* *P* *mf* *misterioso*
e meno mosso *e meno mosso*

arco *sal ponticello pos. ord e accel poco a poco*

P *lento* *f subito* *P* *lento*
e meno mosso

pressando *20"* *sal ponticello*

ff precipitato *P* *mf* *misterioso*
e meno mosso

Andante, $\text{♩} = 70$
pos. ord.

f *cantabile*

① The x_p notes have to be played pppp, almost unheard while the bow movements related to them have to be normal or a little bit exaggerated. The bow movements should be the same as in the original Bach Suite.

tempo primo *accel. poco a poco*

9 *p* *lento* *mf* *precipitato* *p*

11 *cresc. poco a poco*

35"

f *cantabile*

13 *f* *cantabile*

mf *accel. poco a poco*

15 *mf*

③

$\text{♩} = 80$, lo stesso tempo



rit. 1'07"



cantabile, $\text{♩} = 40$



f
risoluto

25 *v*

27

29

1'30" *rubato*, $\text{♩} = 80$

feroce

p *pp*

31 *pizz.* *arco e sul ponticello pos. ord.* *pizz.* *arco e sul ponticello*

ff *mf* *ff* *mf*

precipitato meno mosso in tempo misurato *precipitato meno mosso in tempo misurato*

pos. ord. *pizz.* *arco*

33 *ff* *mf* *ff*

precipitato meno mosso precipitato allargando e cresc. poco a poco

35 *1'45"* *Largo, ♩ = 40* *pizz.* *arco*

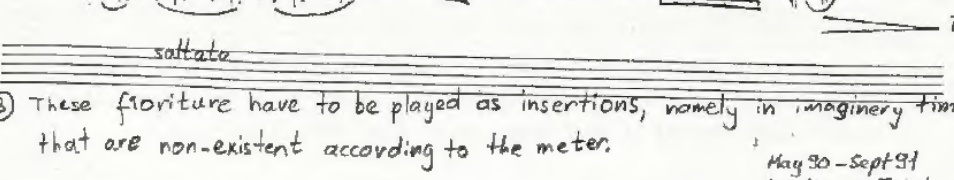
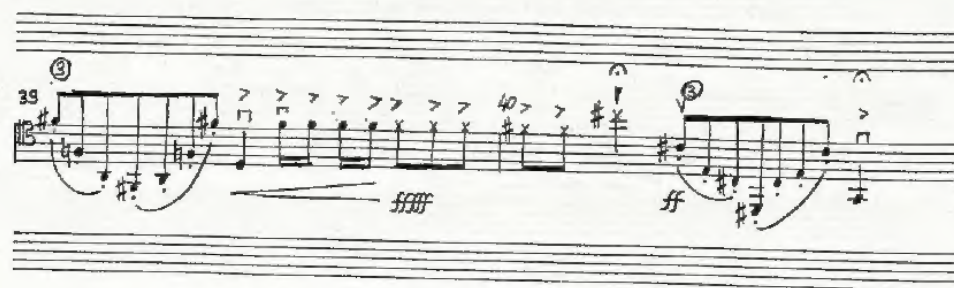
martellato *fff* *f*

pizz. *arco*

37 *ff* *fffff* *fff*

furioso

② The crescendo reaches to such a high imaginary sound volume that the music enters a non-sonore region. The *x* notes here, are supposed to be played without sound and with expressive bow movements. Play the unhearable!



- ③ These fioriture have to be played as insertions, namely in imaginary times that are non-existent according to the meter.

May 30 - Sept 91
duration ~ 7 min
M. - L. W. - R. - T. - U. - V. - W. - X. - Y. - Z.